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## CURRENT NOTES ON ART SALES

The sale of the art collection of the Baronne de Gargon took place recently in the Galerie Georges Petit, and resulted in a total of 230,990f. (\$46,198). A picture by De Neuville, entitled "La Passerelle de Styring Vendel," a stirring scene from the Franco-Prussian War, reached the high figure of 35,000f. (\$7,000). "Le

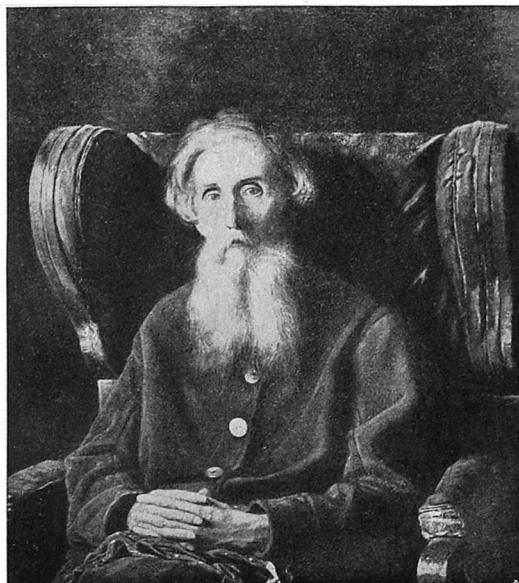
Sault aux Blesses," by M. Edouard Detaille, was bought by M. Foinard at the very low price of 5,100f. (\$1,020). The biggest price of the day was 95,000f. (\$19,000), with which M. Georges Noenschell obtained a series of five Beauvais tapestries of the Louis XIV. epoch, and tapestries not in the best condition at that. Flemish tapestry of the sixteenth century, representing David's triumph, went to M. Bernheim for 19,500f. (\$3,900).

\* At the sale of Princess Mathilde's art collection, the extraordinary price of \$22,000 was paid by Comte de Camondo for the portrait of an unknown nobleman by an unknown painter of the French school of the

A LITTLE GIRL  
By Brüllow

eighteenth century. The painting is a masterpiece, and is said to have been bought years ago by the princess for only \$25. Two paintings by Liepolo, representing the carnival at Venice, were purchased for 68,000f. by M. Leroux de Villiers. Another painting, "St. Mark's Square in Venice," by Guardi, was purchased for 41,000f. by Francois Flameng. The second picture, "The Grand Canal at Venice," by the same painter, brought 25,000f. from the Baron Henry de Rothschild. A portrait by Jean Verspronck brought 31,000f. A tiny portrait of a man of the German school of the sixteenth century brought 20,000f. A portrait by Van Dyck, "The Wife of Snyders," brought 15,000f.

• A picture sale which took place in Christie's rooms the other day was productive of some prices that are really instructive. They should, moreover, be of special interest to Americans, for it is usually toward the American market that the corresponding pictures, or at any rate pictures of this kind, ultimately travel. These particular pictures came from the collection of the late Right Hon. Charles Seale Hayne, who was a member of Parliament, a personal friend of Mr. Gladstone, and paymaster-general in his administration. Raphael, Titian, Velasquez, Veronese, Correggio, Da Vinci—these were some of the grand old names that brought together a crowd of English and foreign dealers. The Da Vinci brought £1,071. True, this would be no price for a genuine Leonardo da Vinci, but it was a good enough sum for a Bernardino Luini. By Cardinal Fesch and by Davenport Bromley, who purchased this work from the Cardinal, it was considered a Luini. It was Waagen, the author of "Art Treasures in Great Britain," who first thought it a Da Vinci, and later owners have gladly agreed with him. Had the large company assembled at Christie's been of the same opinion this "Virgin and Child" would doubtless have brought £10,000 or more. The last time it appeared at public auction the price was £420. This was at the E. H. Lawrence sale, in 1892. Raphael, another "Virgin and Child," brought from Italy by Mr. Sanford, sold to Mr. Wright of Upton, and bought of him by J. P. Anderton, realized in the sale of Anderton's collection in 1857, the sum of £152 5s. Now it has dropped to £78 15s. The Titian, a large full length of Philip II. of Spain from the collection of Louis Philippe brought £173 5s. A



PORTRAIT OF DAHL  
By Perow

Veronese of almost the same size, the "Death of Procris," was on the point of being knocked down at £30, but suddenly spurted up to £315. It was painted for the Emperor Rudolph, presented by him to the King of Spain, and brought from Madrid by Joseph Bonaparte. The Correggio, a "Reprobate Tormented," went for £52 10s.—a third of its last auction price—and the Velasquez, a "Ganymede," struggled up to £21. Among the Dutch pictures everybody was surprised to see a fruit and still life subject by De Heem run up to £630. It was bought by a German dealer. On the other hand, a large Snyders, "Dogs Quarreling Over Meat," which a dozen years ago brought £105 in the Earl of Clancarty's sale, was now knocked down at £2 2s. A set of Hogarts, numbering six, and representing the "Harlot's Progress," is also worthy of note. The catalogue stated that "this is the first series of these subjects that Hogarth painted, and they are probably his earliest works. They were bought by Alderman Beckford and given by him to a near relation on his purchasing at Hogarth's sale the second set, five of which were unfortunately destroyed by fire at Fonthill. This series brought only £33 12s.

At Christie's recently a sum of more than £125,000 (\$625,000) was realized at a picture sale. A "Portrait of a Lady," by J. M. Nattier, signed and dated 1745, brought the best price, Messrs. Colnaghi being the purchasers, at 3,100 guineas (\$16,275). For a young lady seated reading a letter, by G. Lerburg, Messrs. Agnew paid 1,300 guineas (\$6,825). The portrait of Lady Comte, by J. Hoppner, R.A., was bought by Mr. Wertheimer for 520 guineas (\$2,730). The portrait of Master Hay, afterward Captain Hay, by Sir H. Raeburn, R.A., went to Mr. Lawrie for 700 guineas (\$3,175). And "The Head of a Girl," an oval, by Watteau, brought 500 guineas (\$2,625), the purchaser being M. Coureau.



### SELECT STUDIES FROM THE STUDIOS

The following five plates are the first of a series of notable studies which will appear in BRUSH AND PENCIL, and which will doubtless be appreciated not less by the layman than by the student and the professional artist. Studies are the artists' shorthand method of expression—they are notes, instantaneous records, glimpses of the ideal—and they often have a beauty and a force that are "painted out" of the finished pictures. Many studios will be visited and many kinds of work presented—studies of type, character, expression, pose, drapery, form, action, and so forth—and the value and charm of the sketches will be sufficient warrant for their appearance.